PHOTOSHOP® FiX

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AUGUST 2004

GET ODD

BLEND REALITIES

COMP AIDES

ESSENTIALS:

BURN SAFETY

GET CONTROL

TOOLS:

FEIGN SENSITIVITY

TECHNIQUES:

LOOK SHARP

STUDIO:

RITA AMLADI

GETS A RAW DEAL

EXPERT TIPS:

SHORTCUT

EXTRAVAGANZA

BOOST AND BLEND WITH THE SAME TOOLS

Two things should happen when you look at Derek Lea's (Toronto) photo composite. You should first absorb the composition as a whole. Then your eyes should start to explore, noticing the color and detail of the individual elements. Lea utilized the same masks and blending modes to enhance images separately, then unify them.

❶ Lea copied and pasted a face image on a layer, clicked the Add a mask icon in the Layers palette, filled it black, and painted with white to reveal only the eyeglasses. He set the blending mode to Overlay.

❷ He Command/Ctrl-clicked the eye mask thumbnail to make a selection, dragged a sky image into the main file on a layer beneath the eye layer, and added a mask to the sky layer. The sky appeared only in the selection (the eyes). Lea duplicated the sky layer and filled it with black. He clicked the mask thumbnail and painted with black to hide the selection until he created shadows in the lens. He reduced the layer Opacity and set the blending mode to Multiply.

❸ Lea placed an apple photo on a layer above a hat photo layer. To eliminate the apple's reflection, Lea selected a green area, jumped it to a new layer over the highlight, and set the blending mode to Darken at 93% Opacity to replace the highlight's white pixels with green pixels.

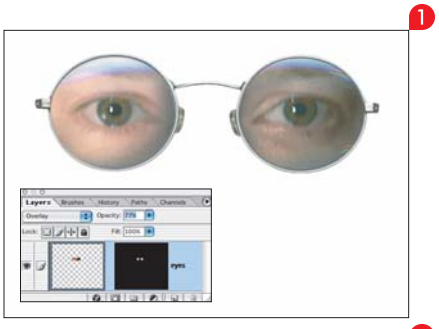
❹ Lea added a mask to the apple layer and painted with a soft black brush to blend the apple into the hat. To enhance the apple's vibrancy, he Command/Ctrl-clicked the apple layer, and created a Levels adjustment layer to darken the midtones and decrease the highlights to 250. He clicked the Levels mask thumbnail and painted with black on the hat to protect it from the adjustment. He also created a Selective Color adjustment layer from the apple layer. In the dialog box, he decreased Black in the Neutrals but increased Black in the Blacks, then painted with black again to protect the hat from the adjustment.

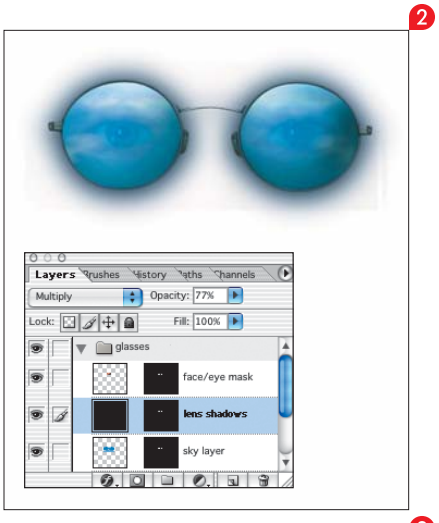
❺ Lea put a watercolor painting scan on a layer and erased a shape of a figure from the layer. He Command/Ctrl-clicked the painting layer, dragged a sky image into the main file on a layer above the painting, and added a mask to the sky layer which cut the figure shape from it. He painted with a low-opacity black brush to selectively reveal the painting beneath. He applied the same technique to an ocean image layer. For texture, he made a selection of the sky layer mask, added a layer, chose Edit > Stroke, and applied a light blue 2-pixel stroke. He set the layer blending mode to Color Dodge.

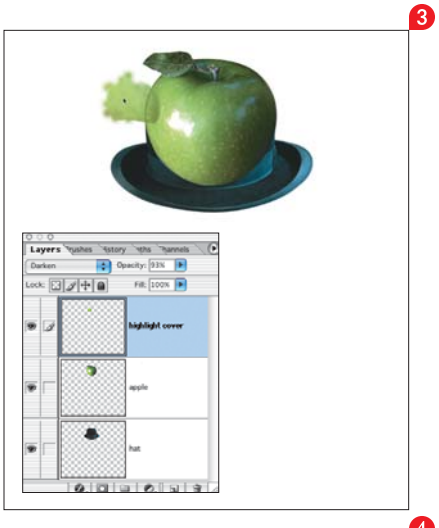
❻ On a camera image layer, Lea set the blending mode to Overlay to darken the camera's shadows and lighten its highlights through a red brick background. To bring back contrast, he duplicated the camera layer and set the blending mode to Luminosity at 50% Opacity. This combined the brightness and darkness values of the camera with the Overlay layer.

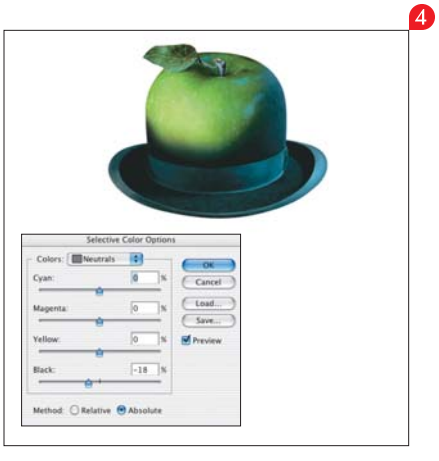
Derek Lea
derek@dereklea.com
www.dereklea.com

FOR USERS OF PHOTOSHOP 5 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.









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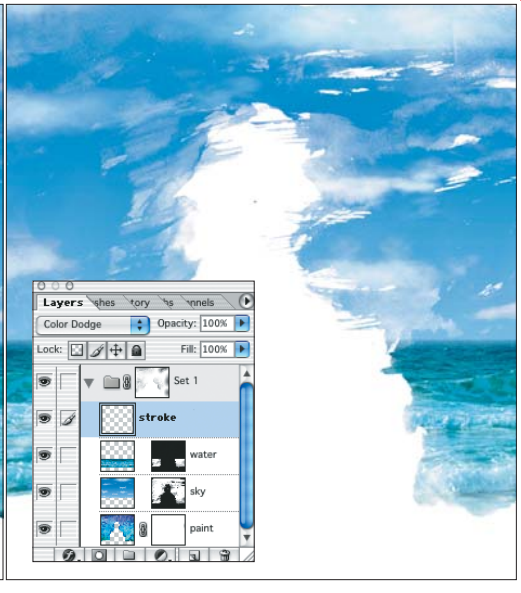
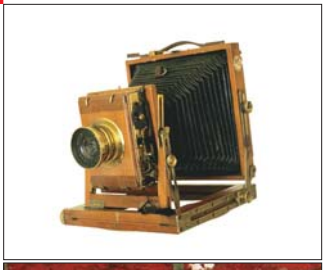

Layers
Color Dodge
Opacity: 100%
Lock:
Fill: 100%
Set 1
stroke
water
sky
paint

6



THINK OUTSIDE THE BOX YOUR IMAGES ARE IN

Diane Fenster (Pacifica, Calif.) is a master of Photoshop collage and was the first digital artist to be inducted into the Photoshop Hall of Fame. She dissected a recent image to share quick solutions that can help make the often intensive collage process more efficient.

❶ Fenster sometimes preserves an image's background instead of deleting it to select an element. After shooting a hand against a shadowy background, she placed the entire image in the collage to naturally darken tones around the hand. (She lowered the Opacity to blend it with background colors.) Instead of spending time to select then enhance an isolated object, the background added instant tonal distinction.

❷ "Invert is an appealing command to experiment with because you never know what the effect will be," Fenster says. "I've been surprised when an image isn't working how inverting it provides what I want." The roots of a tree would appear too organic for an article on technology, so Fenster used copper wire to add a 3D element. After placing the wire scan in the collage, she chose Image > Adjustments > Invert, which created a negative for a more technical vibe.

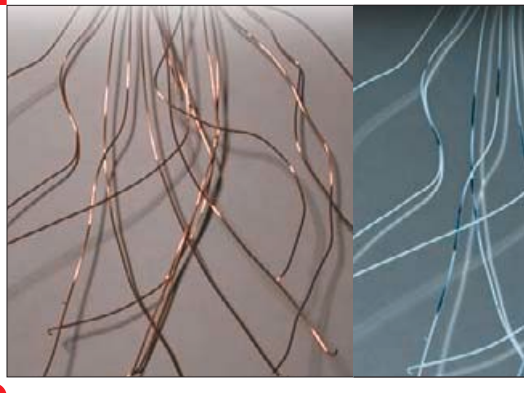
❸ The magic wand isn't just for selecting by color; use it to create a makeshift layer mask. To place an image inside a tree, Fenster copied a circuit board image file, then clicked the magic wand on the tree in the main image for a fragmentary selection. She feathered the selection and chose Edit > Paste Into (Shift-Command/Ctrl-V). A new layer of the circuit board appeared in the Layers palette with a mask of the tree selection.

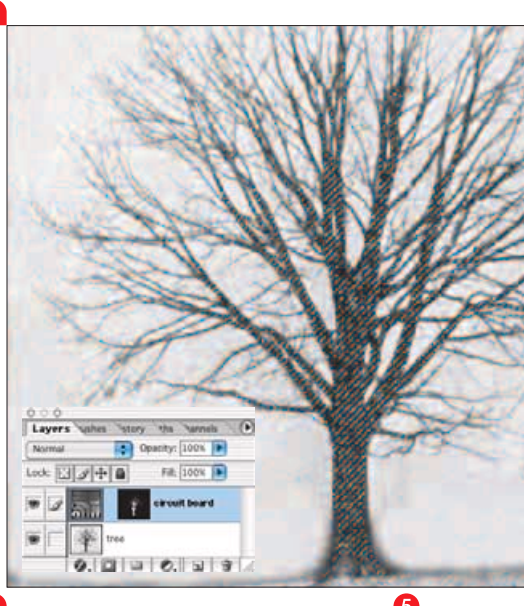
❹ Instead of altering image color beforehand, Fenster adjusts images in the collage. "Save time and see how images react to blending modes first. If you adjust color early, you may restrict yourself later," she warns. Here, she incorporated a sky image that, by itself, conflicted with the collage's warm tones, but when set to Soft Light, it appeared as a complementary green that blended nicely into the background—without color adjustment. Fenster suggests adopting the same attitude when collaging an underexposed photo. Try setting the photo's layer blending mode to Hard Light to skip working with Levels.

❺ If an image becomes washed out or weakened from a blending mode, boost it first. To enhance veins in a scanned leaf, Fenster inverted the image layer, chose Image > Adjustments > Brightness/Contrast and increased the settings dramatically before applying a blending mode.

» Here's a quick selection tip Fenster employed for the collage's ladder image. The lasso tool is ideal for freehand selections, but if you intermittently need straight edges during the creation of a selection, press Option/Alt, click once, then drag for a straight line. (It invisibly converts to the polygonal lasso tool.) Stop pressing Option/Alt to convert back to the lasso and continue making the selection.

Diane Fenster
www.dianefenster.com





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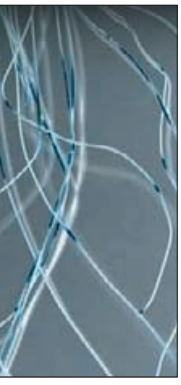

FIG. 35.—PRUNING :
HOW TO MAKE THE CUT
A
B
C
D
1 2 3 4 5

BY RICH HARRIS

ACHIEVE PAINLESS DODGING AND BURNING

Traditional photographers dodge and burn in a darkroom using small cards to block light. While you can do this digitally with the dodge and burn tools, it permanently alters image pixels. However, if you dodge and burn with Levels adjustment layers, you have a way to affect light that allows for changes.

DOWNLOAD "GLOVES.JPG" FROM WWW.PHOTOSHOPFIX.COM, AUGUST 2004 ISSUE.

1 Open "GLOVES.JPG," click the Create new fill or adjustment layer icon at the bottom of the Layers palette, and choose Levels. Burn (darken) the glove by sliding the middle triangle to the right to adjust the gamma/midpoint until the background straw recedes into darkness.

2 The adjustment layer burned the entire image, so you need to control where the image should be burned. Select a Soft Round 100-pixel brush, set the Foreground Color to black, then paint to hide burned areas on the gloves. Use the number keys to set the brush Opacity. If you paint back in more than you'd like, simply switch the Foreground and Background colors by pressing X, then paint with white.

3 Create another Levels adjustment layer, but this time slide the white triangle to the left to dodge (lighten) the midtones. Fill the adjustment layer's mask with black, make the Foreground Color white, and paint highlights on the pitchfork using a small Soft Round brush.

» Use this technique to add life to a portrait. First burn with a Levels adjustment layer, then paint with black to bring out the face. To dodge, add another Levels adjustment layer, fill the layer mask with black, then paint the eyes and teeth to add sparkle to the face.

» Enhance a Grayscale image using a Levels adjustment layer to burn the background and enhance the focal point. I burned the background to bring out the boy and add more tone to the washed-out shirt, then made another adjustment layer to dodge the eyes and teeth.

Rich Harris served as Creative Director of Wacom Technology, and has more than 20 years' experience in digital design, digital illustration, and prepress. He teaches "Transitioning to Photoshop CS" offered in Sept. and Nov. (www.dynamicgraphics.com/training) Contact Harris at harrisrich@comcast.net.

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BEFORE

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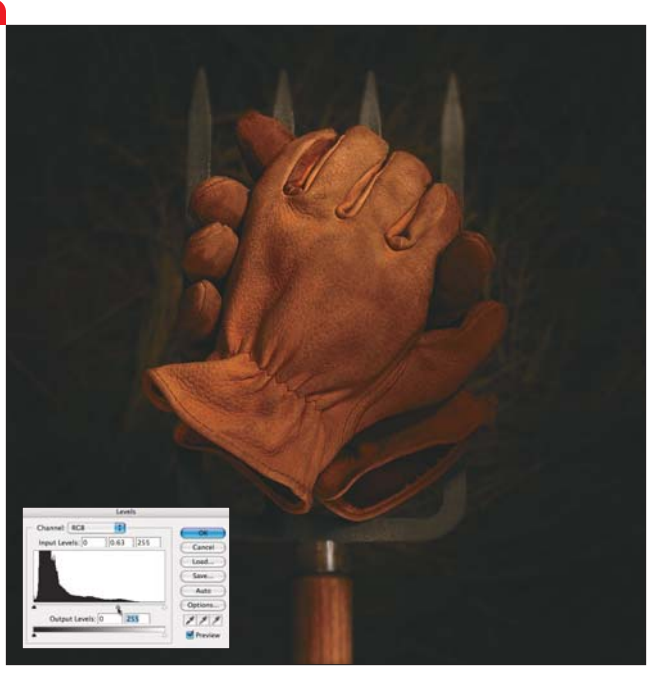

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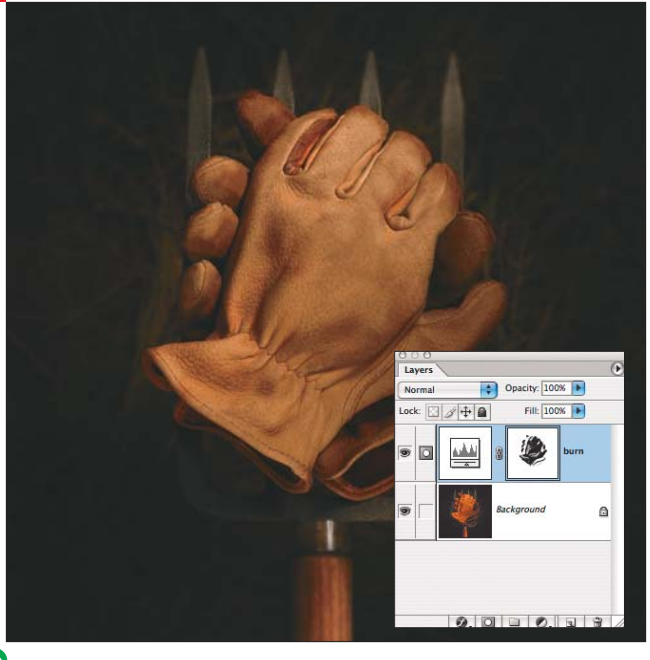
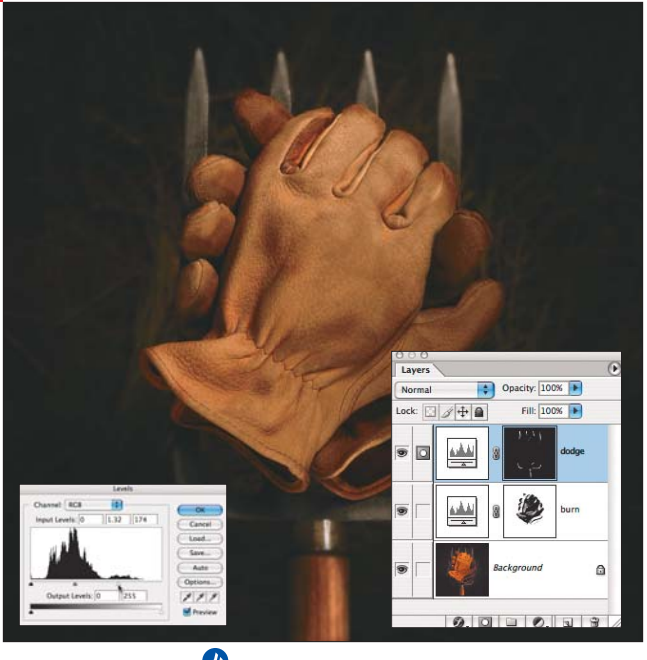

Layers
Normal
Opacity: 100%
Lock:
Fill: 100%
burn
Background

3


Layers
Normal
Opacity: 100%
Lock:
Fill: 100%
dodge
burn
Background

BY ROGER HUNSICKER

EMULATE A PRESSURE-SENSITIVE PEN STROKE

The powerful paint engine introduced in Photoshop 7 allows brush dynamics like Shape, Scatter, Color, Opacity, and Flow to be controlled by pen pressure—at least for those who have a pressure-sensitive tablet. If you are not one of these privileged people, you can still mimic pressure-sensitive brush strokes with any or all of these brush dynamics using just your mouse.

DOWNLOAD "BUTTERFLY.JPG" AND "FUZZYBUTTERFLY.TPL" FROM WWW.PHOTOSHOPFIX.COM, AUGUST 2004 ISSUE.

FOR USERS OF PHOTOSHOP 7 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.

❶ To generate a tracing guide, open "BUTTERFLY.JPG." Add a layer above the background layer, fill it light green, and set the Opacity to 75%. Choose complementary Background and Foreground Colors. I chose maroon and black.

❷ Add another layer, select the brush tool, open the Brushes palette (F5), click Brush Presets, and choose Small List from the palette menu. Scroll down to select the 32 Oil Medium Wet Flow tip. Click Brush Tip Shape and choose a 51-pixel Diameter and 5% Spacing. Click the Shape Dynamics title and set the Size Jitter Control to Pen Pressure. Set Minimum Diameter to 20%. Notice the brush preview altered when you switched to Pen Pressure. (Ignore the alert icon indicating you're not connected to a pressure-sensitive tablet.)

❸ Click the Scattering title in the Brushes palette, set Scatter to 85%, Control to Pen Pressure, and Count to 1 to keep the brush density low. Next choose Dual Brush to fill out the brush stroke with a second oil brush. Set Diameter to 45 pixels, Spacing to 1%, and Count to 1. Make sure Color Burn is the Mode. Finally, choose Color Dynamics and set Control to Pen Pressure so the brush stroke will smoothly change color based on the Foreground and Background Colors.

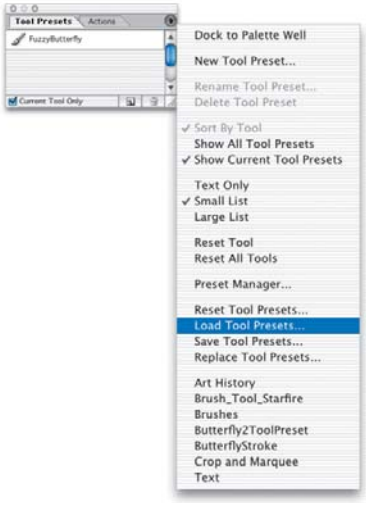
❹ Select the Paths palette and choose New Path from the palette menu. Select the pen tool and draw short paths to outline the black portions of the butterfly.

Leave space between adjacent paths to allow for the width of the forthcoming brush strokes.

❺ In the Paths palette, Control-click/right-click on the working path layer to open the contextual menu, then choose Stroke Path. Select Brush from the Tool pull-down menu and check Simulate Pressure. This tells the brush to stroke each path simulating the pen pressure settings in the Brushes palette. You'll see the paths convert to strokes that taper, thicken, then taper again.

Roger Hunsicker is Advertising Coordinator for Caterpillar, Inc., in Peoria, Ill., and president of Proof Positive Design Group, a web hosting and web design firm.

To save these brush settings, choose Window > Tool Presets > New Tool Preset. To access the preset, select the brush tool, open the Tool Presets palette, and choose Load Tool Presets from the palette menu. Make sure you select the preset in the palette to activate it. You can also download this tutorial's preset, "FUZZYBUTTERFLY.TPL."



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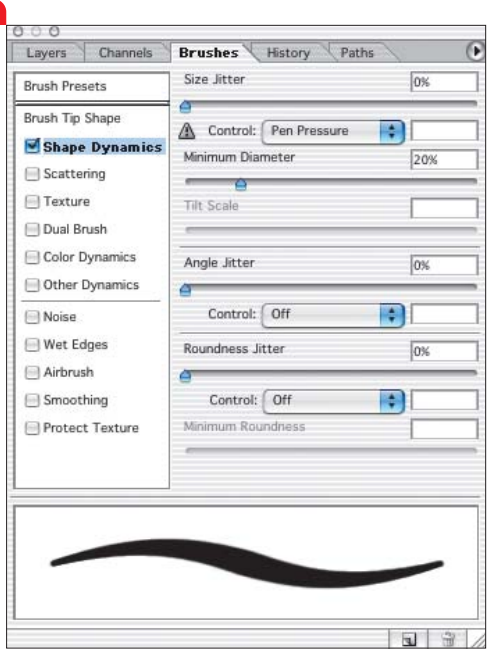
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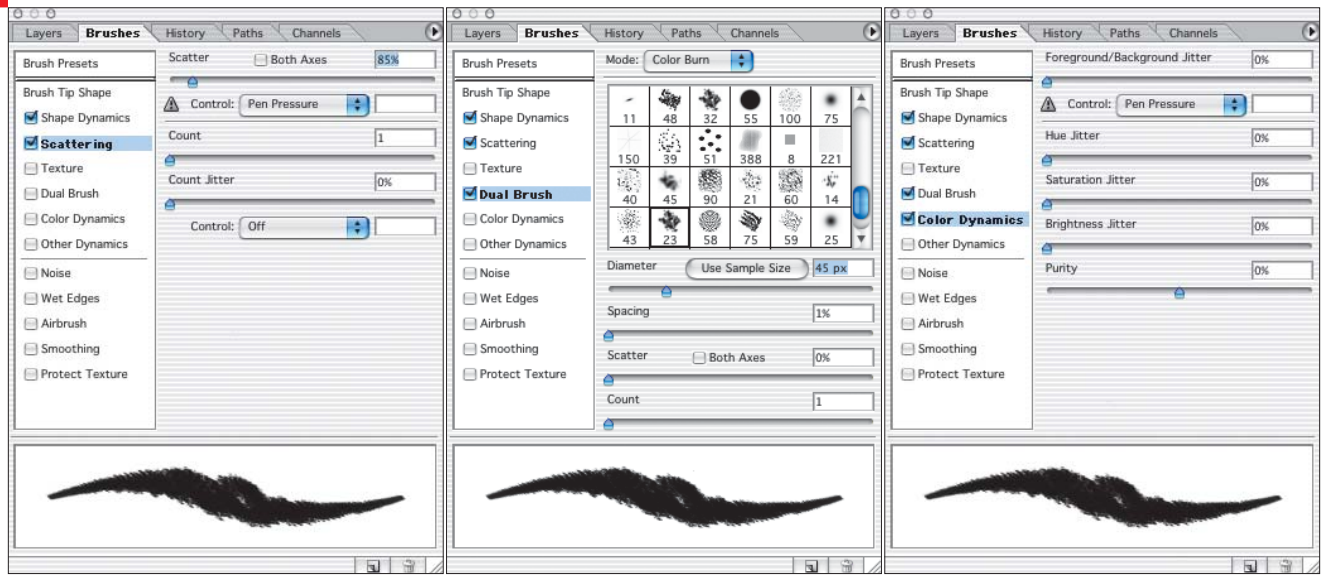
Brushes
History
Paths
Brush Presets
Brush Tip Shape
Shape Dynamics
Scattering
Texture
Dual Brush
Color Dynamics
Other Dynamics
Noise
Wet Edges
Airbrush
Smoothing
Protect Texture
Size Jitter
0%
Control:
Pen Pressure
Minimum Diameter
20%
Tilt Scale
Angle Jitter
0%
Control:
Off
Roundness Jitter
0%
Control:
Off
Minimum Roundness

3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Wet Edges
Airbrush
Smoothing
Protect Texture
Scatter
Both Axes
85%
Control:
Pen Pressure
Count
1
Count Jitter
0%
Control:
Off
Mode:
Color Burn
Diameter
Use Sample Size
45 px
Spacing
1%
Scatter
Both Axes
0%
Count
1
Foreground/Background Jitter
0%
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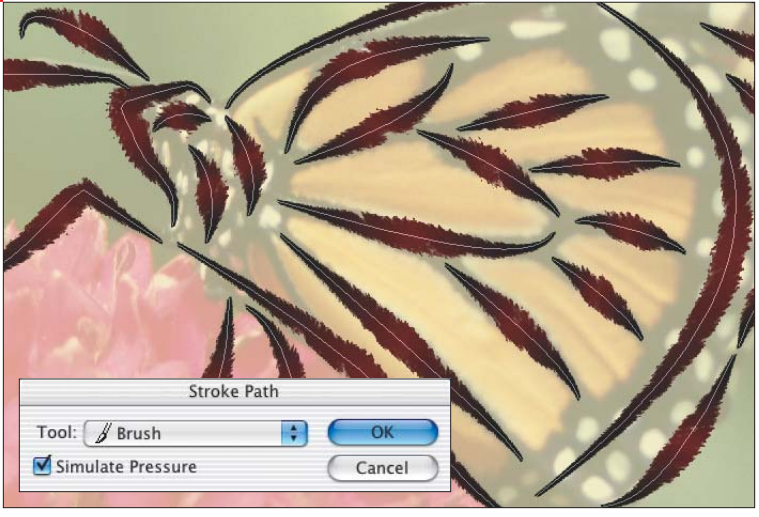
Brightness Jitter
0%
Purity
0%

4

5


Stroke Path
Tool:
Brush
OK
Simulate Pressure
Cancel

BY STEVE HOLMES

FOCUS CLOSE-UPS THE RIGHT WAY

Have you applied the Unsharp Mask filter to enhance flesh tones on a close-up and ended up with digital noise and posterization? What you want is to make the filter selectively sharpen. To do this, first consider the word "mask" in the filter's name.

DOWNLOAD "SHARPENGIRL.JPG" FROM WWW.PHOTOSHOPFIX.COM, AUGUST 2004 ISSUE.

FOR USERS OF PHOTOSHOP 5 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.

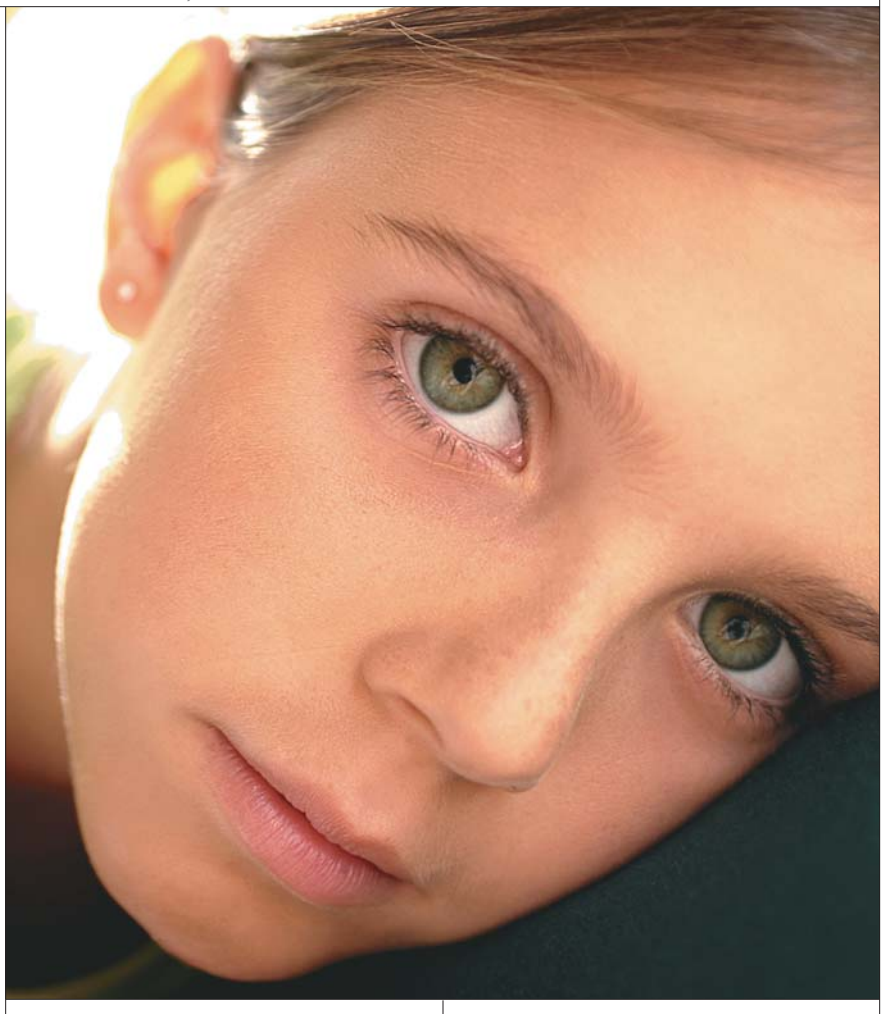
1. Open "SHARPENGIRL.JPG," a close-up image with little detail or sharpness in the flesh tones.

2. Choose Filter > Sharpen > Unsharp Mask and experiment first. Set Amount to 50%, Radius to 2 pixels, and look at the preview—not much change. Push Amount to 150% and Radius to 5 pixels. You have to really increase the settings to see a change, and the filter sharpened areas you don't want sharpened. The filter is doing what it's supposed to do, but you need more control to sharpen the close-up. Click Cancel.

3. You might think adjusting Threshold would help, but you're still affecting pixels globally instead of focusing on the exact color range you want to sharpen. In the Channels palette, select each channel to see which contains the most contrast between flesh tones and darker areas. In most portraits, it's the Red channel.

4. Select the Red channel and choose Image > Calculations. Select Red in both Source Channel options, set Blending to Overlay at 100% Opacity, and set Result to New Channel. This combines the red channels into an alpha channel, darkening the already dark areas and lightening skin areas you want to isolate.

5. Command/Ctrl-click the Alpha 1 channel in the Channels palette to make a selection from it, then select the RGB composite channel. Now you're ready to apply the Unsharp Mask filter selectively.



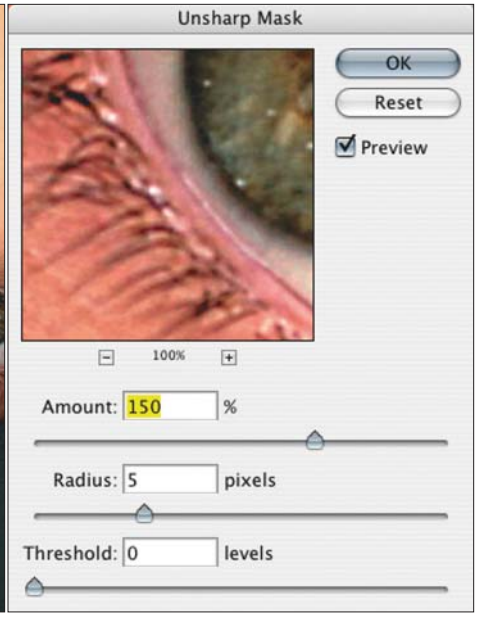
6. Make the image easier to edit by pressing Command/Ctrl-H to hide the selection's edges, then choose Unsharp Mask. Set Amount to 100% and Radius to 5 pixels—see the difference! The channel's light areas (skin) sharpened more than the channel's dark areas such as the eyelashes.

» Although the image will ultimately be printed in CMYK color mode, selective sharpening is easier to achieve with three channels. Make sure an image is in RGB mode to isolate flesh tones easily.

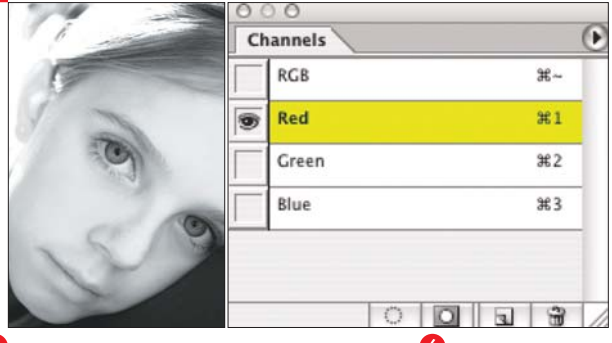
Brit designer "Scuba" Steve Holmes is Director of Art, Design, and Animation Training at Total Training and host of many of their videos. He's also a regular columnist for *SBS Digital Design* and other publications. Contact him at steve@totaltraining.com.

1

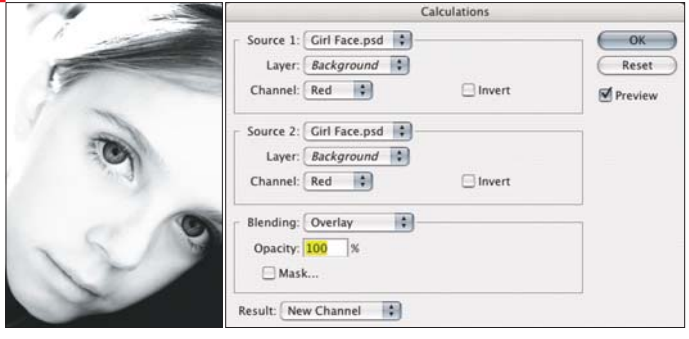
2


Unsharp Mask
OK
Reset
Preview
100%
Amount: 150 %
Radius: 5 pixels
Threshold: 0 levels

3

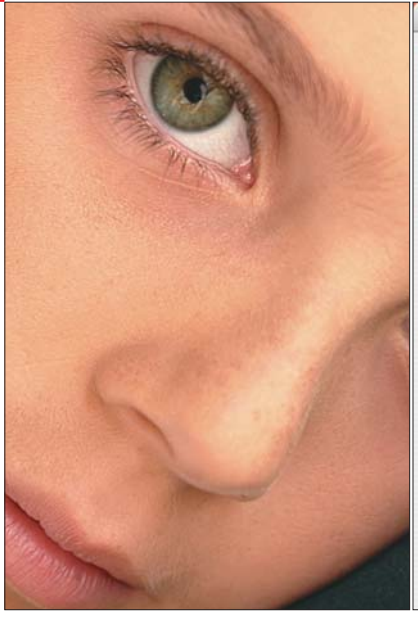

Channels
RGB ⌘~
Red ⌘1
Green ⌘2
Blue ⌘3

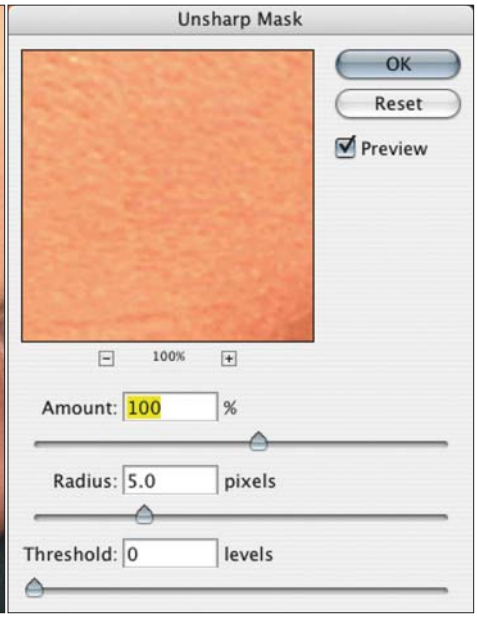
4


Calculations
Source 1: Girl Face.psd
Layer: Background
Channel: Red
Invert
Source 2: Girl Face.psd
Layer: Background
Channel: Red
Invert
Blending: Overlay
Opacity: 100 %
Mask...
Result: New Channel
OK
Reset
Preview

5

6




Unsharp Mask
OK
Reset
Preview
100%
Amount: 100 %
Radius: 5.0 pixels
Threshold: 0 levels

BY RITA AMLADI

PROCESS YOUR DIGITAL NEGATIVES

Raw captures provide you with flexibility in interpreting how exposure and color balance from a camera are converted into an RGB image. With Photoshop CS' built-in support for converting raw captures, you can process digital negatives and keep the original untouched, much like traditional film.

DOWNLOAD "DAYLILY.CRW" FROM WWW.PHOTOSHOPFIX.COM, AUGUST 2004 ISSUE.

1 Open "DAYLILY.CRW" in the Camera Raw dialog box. The tools at the top left function like their corresponding Photoshop tools except the eyedropper, which is the white balance tool. The top right displays a histogram reflecting tonal range based on the conversion from the raw file to the specified color space. The pull-down menus at the bottom affect the working space, bit depth, size, and resolution of the destination file or a digital print.

2 Below the histogram are controls that affect exposure and color balance. Until the White Balance is designated for an image, you can't reliably perform other corrections. Click the Adjust tab and choose an option from the White Balance pull-down menu. I chose As Shot to use the white balance compensation set by my camera at the time of exposure. For your images, choose the option that most closely reflects the lighting conditions of your shoot. I've found some images benefit from what I call "click-balance." This works best on images with neutral values in important subject matter. Select the white balance tool and click on a detailed highlight or midtone area you want to render in a neutral tone. You'll automatically optimize critical neutral areas and create a custom white balance. Although click-balancing brings colors closer to the desired look, you'll invariably need to fine-tune using the Temperature and Tint sliders.

3 Temperature moves color temperature along the cool/warm or blue/yellow axis. Move it to the left to render a cool appearance, compensating for an image shot under low temperature. (Remember, lower color temperatures represent warmer colors.) Move the slider to the right to warm up the color and compensate for higher color temperatures. Tint adjusts color along the green/magenta axis and further fine-tunes white balance. To display the daylily's colors more accurately, set Temperature to 9600 and Tint to +5 (a slight shift toward magenta). Use the up and down arrow keys to nudge the Temperature slider by temperature increments of 50 K; press Shift-Arrow to jump by 500 K.

4 Use the Exposure slider to open up exposure in the lighter areas. Since the effects of this control are practically lossless when mapped to a large destination working space—I chose the robust Adobe RGB (1998) working space—you can go to town on making a change. Just don't clip important highlight details! To avoid this, press Option/Alt while moving the Exposure slider all the way to the left to black it out temporarily. Move the slider back into position until small colored areas start to appear. This corresponds to highlight detail that would be clipped. Back off until any specular highlights remain on the black background. This will really open up the detail of the image.

5 The Shadows slider is similar to the Black Input slider in Photoshop's Levels dialog box. Add a slight amount to increase contrast in the shadow regions. Employ the same method to check for clipped shadows as you did in Step 4.

6 Improve detail in the midtones by moving the Brightness slider a bit. Like the Gamma slider in Levels, it stretches midtones to produce pleasing contrast overall. Now you've achieved an optimal digital print in high-bit mode with minimum impact to the captured tonal range.

» In Photoshop CS, the File Browser is tightly integrated with a Camera Raw workflow and offers many benefits when used to open Camera Raw images. Use the File Browser as a "light table" to quickly view, sort, and annotate images for opening in the Camera Raw interface.

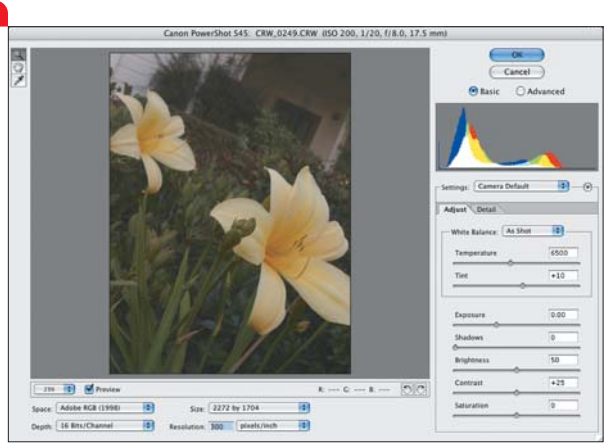
» The Adjust tab controls are deliberately placed in the order they should be attempted. Although most every image benefits from adjusting Temperature, Tint, and Exposure, the remaining controls may function better within Photoshop.

» Save your settings to improve other raw files from the same digital shoot. Click the triangle next to Settings, choose Save Settings, and save with an XMP file extension. Load the settings file from the same menu.

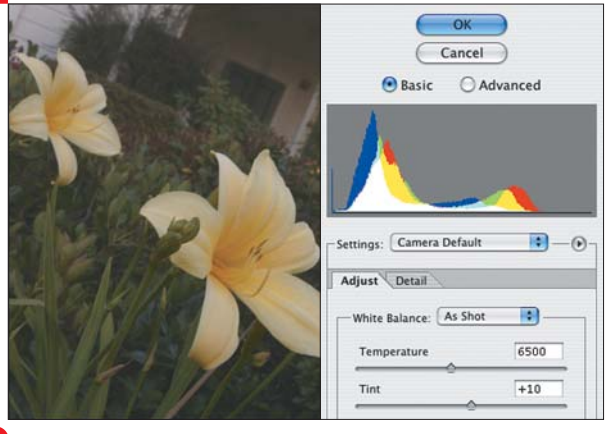
Rita Amladi of Orion Arts & Communications is an author, Adobe certified trainer, and consultant. Contact her at ramladi@orionac.com.

FOR USERS OF PHOTOSHOP CS.

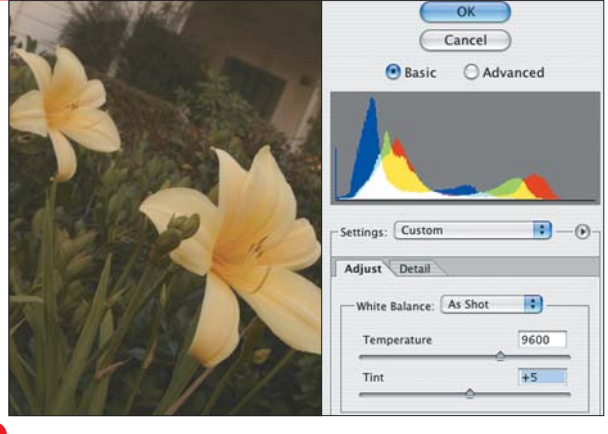
1


Canon PowerShot S45: CRW_0249.CRW (ISO 200, 1/20, f/8.0, 17.5 mm)
OK
Cancel
Basic
Advanced

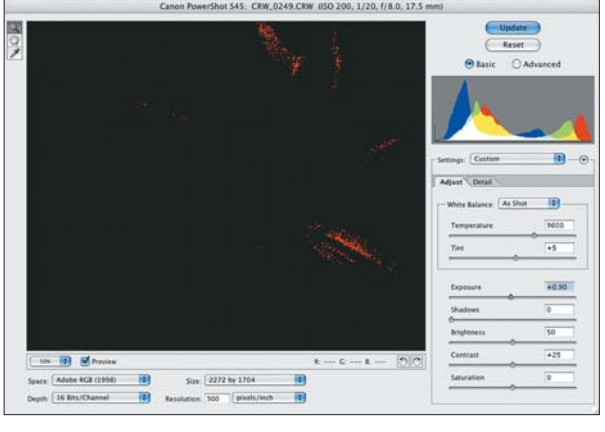
2


OK
Cancel
Basic
Advanced
Settings: Camera Default
Adjust
Detail
White Balance: As Shot
Temperature 6500
Tint +10

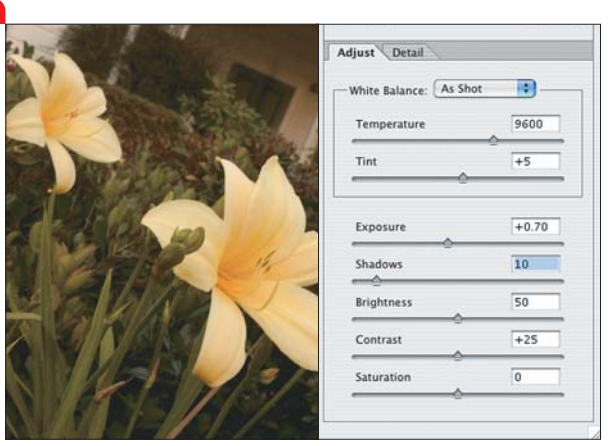
3


OK
Cancel
Basic
Advanced
Settings: Custom
Adjust
Detail
White Balance: As Shot
Temperature 9600
Tint +5

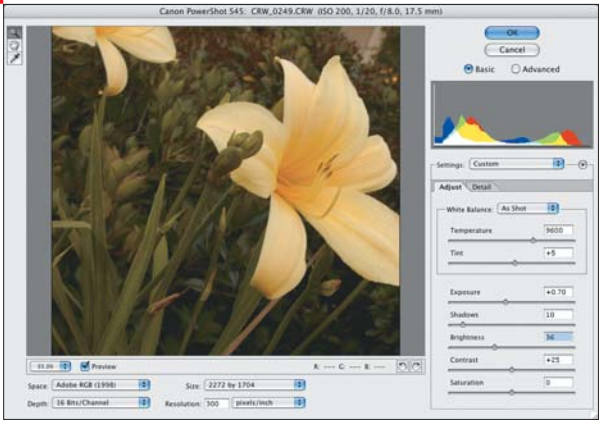
4

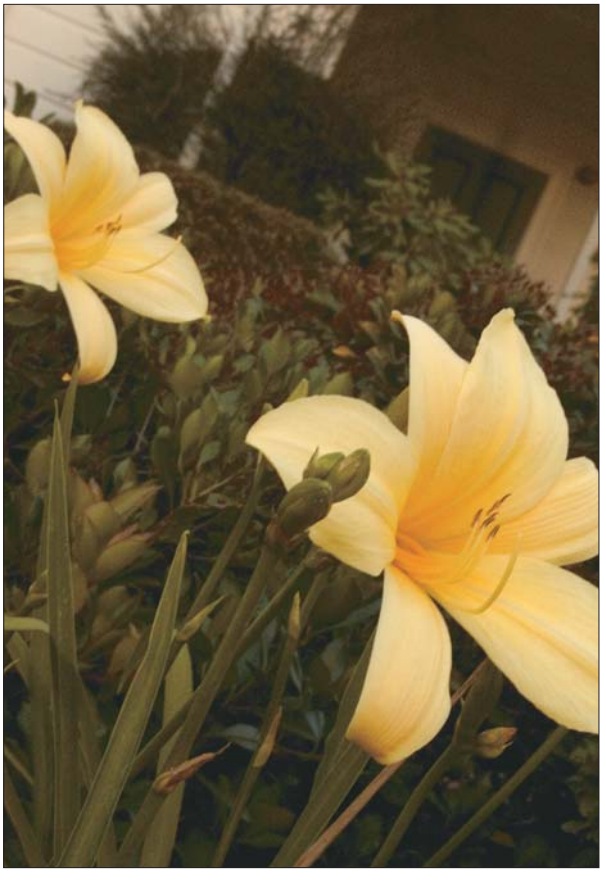

Canon PowerShot S45: CRW_0249.CRW (ISO 200, 1/20, f/8.0, 17.5 mm)
Update
Reset
Basic
Advanced

5


Adjust
Detail
White Balance: As Shot
Temperature 9600
Tint +5
Exposure +0.70
Shadows 10
Brightness 50
Contrast +25
Saturation 0

6


Canon PowerShot S45: CRW_0249.CRW (ISO 200, 1/20, f/8.0, 17.5 mm)
OK
Cancel
Basic
Advanced



BY DAVID WEISS

POWER UP WITH THE BASICS

There's nothing more satisfying than finding a novel way to use a basic tool or learning a shortcut to reduce work time. Add these time-efficient tricks to your bag and tune up on keyboard shortcuts, too.

AVERAGE THE EYEDROPPER

When sampling color from complex subjects like wood grain, it can be tricky to find a representative hue with the eyedropper tool. By default, the eyedropper makes a sample from a single pixel, yet most textures are composed of myriad pixels working in tandem. Select the eyedropper and set Sample Size in the Options bar to 5 x 5 Average. The eyedropper creates a color based on an average of a 25-pixel area.

OPEN THE WINDOWS

Retouching often demands you zoom in and work pixel by pixel, but it's hard to make sense of how those big, blocky pixels relate to your image. Fortunately, Photoshop gives you an easy way to deal with this problem. Choose Window > Documents > New Window (or View > New View). Keep the new window at 100% and zoom in on the original. You can simultaneously see the effects of editing even a single pixel in either window.

SMUDGE AND SCULPT

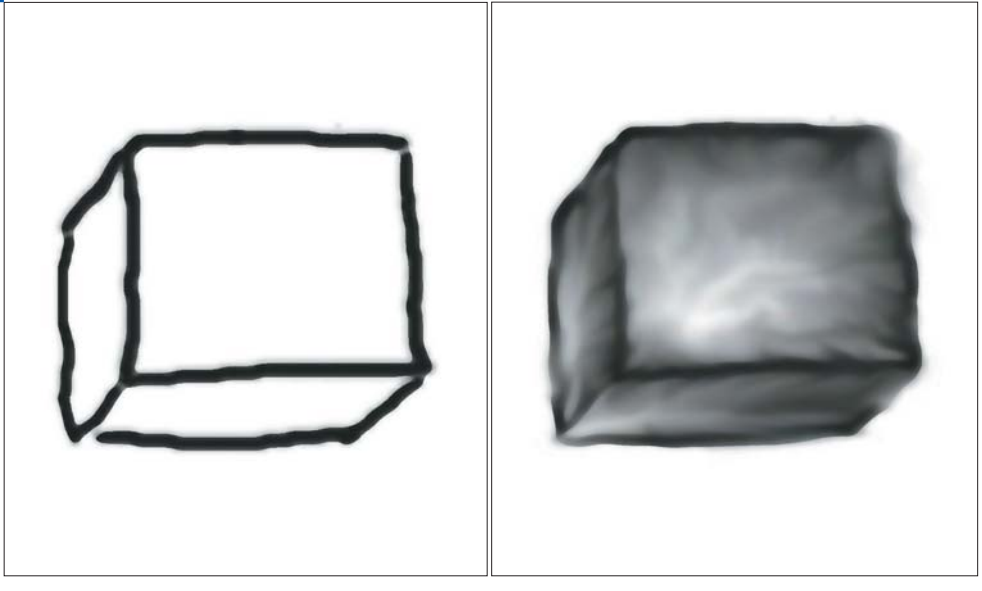
We all know the smudge tool is useful for smearing out subtle imperfections in images. But have you tried it in conjunction with the brush tool? You can use the smudge tool to mold images like clay in your hands. I drew a simple cube with the brush tool, then used the smudge tool to slowly smudge the lines panel by panel. I smudged from the upper right to lower left to preserve the illusion of light striking the object, then alternated between circular and straight strokes to get a clay-like texture.

David Weiss is a freelance writer in Oakland, Calif., with extensive experience covering Macs and digital design tools. For more information, visit www.davidweiss.net.

SHORTCUT EXTRAVAGANZA

Shortcut	Mac	Windows
1. New layer	Shift-Command-N	Shift-Ctrl-N
2. Change layer Opacity by 10%	Select layer, press 1–9 or 0 for 100%	
3. Bring layer to front/back	Shift-Command-] or [	Shift-Ctrl-] or [
4. Color palette	F6	F6
5. Fill with Foreground Color	Option-Delete	Alt-Backspace
6. Fill with Background Color	Command-Delete	Ctrl-Backspace
7. Cycle through dodge, burn, and sponge tools	Select one of the tools, press Shift-O	
8. Brushes palette	F5	F5
9. Brush size	Press [to decrease and] to increase	
10. Levels	Command-L	Ctrl-L
11. Curves	Command-M	Ctrl-M
12. Hue/Saturation	Command-U	Ctrl-U
13. Apply last filter	Command-F	Ctrl-F
14. Step backward in history	Option-Command-Z	Alt-Ctrl-Z
15. Step forward in history	Shift-Command-Z	Shift-Alt-Z
16. Show rulers	Command-R	Ctrl-R
17. Paste clipboard into a selection	Shift-Command-V	Shift-Ctrl-V
18. Hide/reveal selection	Command-H	Ctrl-H
19. Hide/reveal all palettes	Tab	Tab
20. (CS only) Show keyboard shortcuts or create your own	Shift-Option-Command-K	Shift-Ctrl-Alt-K

FOR USERS OF PHOTOSHOP 5 AND LATER.



PHOTOSHOP FiX

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- Birds of a Feather peer discussion groups
- Expanded training options with business-related panels as well as photography and video-centric classes
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- Midnight Madness and Photoshop party
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- Workbook containing handouts from every session

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NEXT ISSUE:

- Remove color casts without making a selection.
- Make a convincing Motion Blur in seconds.
- Jump-start masks with existing image detail.

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